

FUR TRIMMING IMPORTANT FEATURE OF THE AUTUMN FROCK

Midsummer Fad Carried Over Into the Fall—Chic Trotting Frocks—Light Yellow Shades Fashionable—Coats Trimmer and Skirts More Wearable

By ELEANOR HOYT BRAINER.

THE tale of summer clothes is told.

To be sure, women are still wearing summer clothes, but no one is interested in them and even the most impressive of bargains fails to thrill.

Autumn fashions, autumn models, rumors of autumn modes to come—these are the important things, and throughout the shopping and dream-making world there is a rustle and stir after the dead calm of midsummer. Women are buying "first frocks," picking up general utility models to tide them over the season when summer clothes are passed and the important matters of a winter wardrobe cannot yet be decided.

Autumn coats too are receiving attention, for September motoring often means nipping air, though we do have hot September days in this climate and mountain and country resorts grow chilly long before their season is over.

A compromise for the time while warm weather still resists autumn's balfies is the frock light in color but warm in texture, and white serge always has its September and October innings. The new models in dark blue serge, which are legion, are in many cases offered in white serge too, and some delectable little frocks of the simple straight up and down variety are shown in the shops just now, along with various Russian tunic and redingote models that are girdled or belted loosely yet closely enough to give waist curves.

There are frocks still more trim too, frocks on very much the same lines as those of last spring, narrowly and snugly belted and with their skirt fulness cut to flare considerably, but these so far are a small minority.

The new frock as a general thing wears its skirt fulness demurely, in an inch or two longer than the modish skirt of last spring and has no ex-

aggerated hip width—its color, a bright yet soft corn color, gives it charm, and the wide band of dark brown fur around its skirt and the big fur collar give it smartness.

The light yellow shades in cloth have evidently appealed to the best of our domestic designers, for numerous suits and frocks for autumn wear are offered in these shades. Mustard and sulphur tones of yellow are still with us, and the gold and green gold shades are modish and lovely, but the soft mauve or corn color is always delightful and less trying than the greener yellows. A new home spun in this corn yellow has been made up into exceedingly good looking tailored sports suits, and sweaters of this yellow have been in great demand all season and are still extremely popular.

Paris has done so much with the light brown tones throughout the spring and summer that one might expect a decline in their vogue this autumn, but word comes that the browns are to be worn greatly in all shades from very dark to very light, and the custom beige, beaver and similar shades are coming over in profusion among the early importations and are being greatly used by our own manufacturers.

The extensive use of short hair furs has something to do with this wave of brown, for many of these pelts are particularly good in association with the brown tones and the light biscuit and beige shades that can hardly be called brown yet belong to the brown family. Beaver and otter are to be much used, and both tones in beautifully with certain browns. So do Hudson seal, Kolinsky, mink and various dyed furs that are not expensive.

Satin in beaver color trimmed with beaver appears in several successful early autumn models and achieves distinction in a most refined and conservative fashion. The soft coloring makes some women look hopelessly dull and faded, but, given a complexion with color or that form of pallor that lends itself to self tone effects and hair and eyes of some emphasis, the neutral browns are both becoming and distinguished.

And, by the way, some women who cannot wear these tones successfully in cloth can carry them off admirably

even enthusiastically sanction and urge on the worldwide killing of living and homeless creatures for the sake of decking themselves out fashionably. One rather hates to think about it. Nasty, unpleasant, little feminine characteristic, with which a passion for new thought and social reform and the ballot seem to have no connection whatever—but this is a fashion story, and furs are fashionable, ultra fashionable. Also, they are beautiful and becoming. Why bring sentiment into the matter?

If you can afford wide skirt bands and enormous collars and like them, have them, meedams. They are to be tremendously chic.

If your income and taste do not run to such lavishness, put narrow fur edgings on your new frock. They, too, are to be tremendously chic, and if cleverly used they are extremely effective.

Two fur trimmed collars pictured in our central group offer good suggestions for the knowing use for narrow fur strips and illustrate fairly well two color tendencies—the tendency toward big capeline lines and the tendency toward close cravat lines with flowing full or points above the band. There are innumerable variations upon these themes and there is the high, straight Russian collar to be reckoned with, as well as many another. In fact, the collar is the most interesting detail of many a new model.

In each of the three autumn frocks that turn their backs upon us in our artist's sketch, the collar strikes an original note and is more interesting from a rear view than from the front. The beaver color satin and fur and the dark blue serge models also feature the straight lines, the straight falling finely plaited tunics and the buttoned backs that have gradually gained favor during the summer and are very much in evidence among the early autumn frocks of the trotting and utility type. The plaiting gives ample fullness with a straight line and no awkwardness; and, while it muses exasperatingly and calls for occasional skillful pressing, it is usually pretty and becoming.

The long tunic line over a glimpse of skirt is becoming, too, has in one form or another been a great favorite in various seasons, and women will welcome it back with acclaim if, as seems likely, it is emphasized among the autumn modes. The Russian tunic, cut very long and full instead of being its usual length, is appearing in both coats and frocks, and is generally becoming—more generally becoming than the shorter flaring Russian coat or frock tunic. Then there are the straight plaited tunic frocks such as the blue serge of our picture, and there are other versions.

The straight trotting frock of serge or satin is likely to have the dropped waistline somewhere about it on front or back or side; and this arrangement is much more becoming if the hip line will permit it than a straight line with normal or high waistline all around. A dropped waist, or more accurately a frequently combined with a normal or high waist belt, to the advantage of a wearer's figure; for the woman overlarge below the waist a back line that conceals the too great curve in the back is merciful, and a straight long front is kindly too. The elongated sides and only slightly dropped front and back waistline—as shown in the beaver colored frock—are more exacting in the matter of figure, calling for slimmest all around.

gray of Bullen's fancy and is susceptible to many practical and modish color schemes.

Trotting frocks in African brown, in the deep purples, in the nine reds and other new deep reds, in the lighter browns and the modish grays, are all shown, along with the inevitable dark blues, but the blues, as usual, lead. Gray beige trimmed in dark blue is cleverly handled by way of variation on the many dark blues trimmed in gray. A narrow plain binding of gray cloth or silk on the edges of a blue serge, with buttons and buttonholes cleverly handled by way of variation on the many dark blues trimmed in gray. A narrow plain binding of gray cloth or silk on the edges of a blue serge, with buttons and buttonholes cleverly handled by way of variation on the many dark blues trimmed in gray. A narrow plain binding of gray cloth or silk on the edges of a blue serge, with buttons and buttonholes cleverly handled by way of variation on the many dark blues trimmed in gray.

New furs promise to be unusually



The interesting backs of a blue serge gown, of a beaver colored satin frock, beaver edged and of a light brown fur trimmed zibeline suit.



An embroidered blue serge frock and one of biscuit cloth with seal.

gerated hip width—is on the whole a much more wearable affair than the skirt of yesterday, though it is quite possible that later advances and the flood of French models will bring us skirt fashions as trying to the average figure as the distended and bouffant hip arrangements. Occasionally even now one sees hip drapery on new models, but usually its widest point is dropped far below the hip line.

A frock of light yellow serge—or possibly it was sabardine—that several of the avenue houses are offering has over its single and moderately full skirt hip drapery of the cloth, but the material is so handled that the folds lie flatly over the hips and flare only conservatively where they are folded back upon themselves half way down the skirt and carried up to the waist line again in the back.

This yellow frock has the plainest of long sleeved bodices, buttoning straight down the front, the line of buttons continuing down the entire

in a material of tulle, like a high finish satin, and exquisite shades of the light browns are being shown in the high and medium lustre satins.

Summer fur has run a course even more triumphant than usual in Paris, and midsummer French models, fur trimmed, have served as inspiration for a goodly number of autumn fur trimmed models here. Such frocks and suits have even been given midsummer wear on this side of the Atlantic by the slavishly imitative, but the "Bermuda high" has certainly made summer fur wearing to any pronounced degree a species of refined self-torture, compared with which the hair cloth shirt and thorn girdle sink into the class of luxuries. A narrow edge of fur here or there—yes; but those high fur trimmed collars and cozy fur cape collars—in tropical midsummer!

Such a use of fur as was illustrated in the white Georgette crepe and satin frock launched successfully in midsummer one can understand and applaud. The frock had a single surplus bodice of Georgette, the surplus front outlined in narrow bands of silver embroidery, as was the big armhole through which came long sleeves of satin, a white satin collar turned back over the Georgette, around the sides and back of the neck, and the scarf girdle and ends were of satin. The full skirt of Georgette and opening half way down the sides, bordered by silver embroidery, around the bottom was a very wide band of brown fur that gave emphasis and individuality to the white frock without in any way detracting from its comfort. A very good model this, for a made over, if one has a satin or silk frock that needs freshening or veiling.

If the fad for fur trimming grows with the growing season, not a fur bearing animal will be safe this winter, and the poor rabbit, whose skin is elected to wrap so many "Baby Livings" and to assume so many delectable guises under manipulation of dyes and furriers, bids fair to be exterminated, in spite of its prolific character, while the muskrat hasn't a chance for life so long as imitation seal increases in popularity.

Queer that women so calmly and



A frock of white Georgette and one of yellow cloth.

This frock, by the way, has a confining band across the front and sides, call for prodigious liveliness in the fur—beaten even where the waist line is carried and great fullness toward the bottom. Hudson seal and caracul will be the pelts most generally used, being supplied enough for such models, and not prohibitive in price, though high enough in all conscience. These furs will, however, in many instances be heavily trimmed in contrasting fur.

For the woman who cannot afford the fur coat she wants and will not buy a less costly one are superb coats of velvet and of velours de laine, fur trimmed. Some of these fabric coats trimmed in the costlier furs cost more than any ordinary fur coat, but there are beautiful models at lesser prices.

Another blue serge that will doubtless find wider acceptance than the straight, plaited model among women past the ill, girlish age has a moderately full skirt with smoothly buttoned pocket flaps at each side of the fronts and a simple, long sleeved blouse with the pocket flap line of buttons continued up the side of the bodice to the bust line. Big buttons embroidered in purple and gray silk knots run from neck to hem down the front; a narrow patent leather belt draws the fulness in quite snugly at the waist line, and a deep flaring collar falls from the top of a close fitting band. This model would be good in the tornado blue and Italian

interesting, and the fur coats, save for certain odd and faded short models, call for prodigious liveliness in the fur—beaten even where the waist line is carried and great fullness toward the bottom. Hudson seal and caracul will be the pelts most generally used, being supplied enough for such models, and not prohibitive in price, though high enough in all conscience. These furs will, however, in many instances be heavily trimmed in contrasting fur.

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RARE DISHES FOR THE HOME TABLE

WHEN one goes to a great hotel and in dining nibbles at the foodstuffs with the slight remark, "How delicious," one seldom considers that the chef who has concocted the delectable item is a man receiving a salary averaging \$10,000 a year, a man with a secretary and dozens and dozens of under chefs, a notable person indeed and one who has given many years of his life to the study of cooking as an art. To ask such a man for one of his recipes is to ask him for his treasure; ten times over of eleven he will not give it to you, but if he does, the dish will have to be prepared from the first item to the last under his eyes (not by himself, for he usually does none of the actual handling) or he may delegate his secretary to supervise the dish, and when the tested recipe is completed, demonstrated and displayed to you then the recipe is given to you—if you have found favor.

Thus the recipes in this article especially prepared for THE SUNDAY SUN by Louis Sères, chef of the Hotel Biltmore, should have far more than a passing interest for the housewife. They should be retained among her most worth while guides for the cuisine. Louis Sères has, moreover, prepared some of the most famous banquets ever given in New York. Among these was the banquet tendered President Wilson when the Atlantic fleet was anchored in the Hudson River. This luncheon cost thousands, not hundreds, of dollars, and was served in "The Cascares" of the Hotel Biltmore. This luncheon was known as "the most costly luncheon ever given one man" and many were the diplomats and noted persons present. By courtesy of the Biltmore Mr. Sères' menu for it is here reproduced; its simplicity is striking:

Beefsteak, Biltmore
Escalope of Tomatoes in cup
Soft Shell Crabs, Admiral
Breast of Guinea Hen, Ideal
Cold New Jersey Asparagus
French Dressing
Ice Cream with Fresh Strawberries
Fancy Cakes
Coffee

The President remarked on this occasion that the asparagus which came from New Jersey and which was served cold with ordinary French dressing prepared by Mr. Sères, was "simply delightful." Having the mastery of Mr. Sères, the menu is one that any hostess can reproduce in her own home.

Following are Mr. Sères' recipes given especially to THE SUNDAY SUN:

DELICIA SALAD—With three leaves of lettuce make a basket. Fill it with dice of cooked artichoke bottoms, pineapple, grapefruit and pears, cover the top with thin strips of green and red peppers (like lattice work); serve separately a cold French dressing.

FRUIT SALAD RAFAEL—3 peaches in quarters, 2 pears sliced, 3 slices pineapple cut in cubes, 1 basket raspberries, 2 oranges in quarters. This is a delicious salad. The instructions follow: Strain half the

raspberries through a sieve in a bowl, add sugar to taste; half whiskey glass kirch and half glass raspberry. Mix the fruits with this sauce and let them cool in an icebox. When ready to pack, put this salad in a thermos jar, thus keeping it cool until served.

FRUIT SALAD RAFAEL—This is a very excellent dish. It is necessary to have about eight fine juicy peaches. You cut them in half following the pitting, after which you remove the stones. Cook carefully in good vanilla syrup and when tender place on a wire sieve to drain. Boil one-fourth pint of milk, add to it the well beaten yolks of two eggs, return to the fire and cook long enough to bind the eggs slightly. Add four gelatin leaves which have been soaked in cold water and two spoonfuls of sugar to sweeten and strain into a bowl. Whip one-half pint heavy cream and when the custard is cool add about half of this to the preparation. Cut a slice of preserved pineapple in tiny dice, stone a handful of ripe cherries and cut them in half, flavor with a tablespoonful of maraschino and add to the custard. Pour it in a deep dish and place on ice to set. Arrange the peaches on top of this when cold, leaving a place in the center in which pile the remainder of the whipped cream. Serve with this, separately in a sauce boat, apricot syrup flavored with kirch.

HOME MADE POTATOES GRATIN—Put a pound of peeled potatoes to boil in salt water; drain as soon as done and rub through a sieve; then put this puree in a saucepan to dilute with a little gravy; two shallots minced very fine and fried in butter, chopped parsley, salt, pepper and little square of ham; put this preparation in a baking dish; bestrew with grated cheese and bread crumbs, sprinkle with melted butter, and allow to bake to a fine color.

CONSOIDA ROTISCHILDE—Have a strong chicken consommé seasoned to taste, in which an old partridge has been cooked. Strain and cook in it a few spoonfuls of tapioca, garnish with asparagus tips, goose liver and truffles cut in small dice. Before serving

add a glass of sherry and serve with some cheese straw separately.

MOUSSELINE DE HOMARD AU PAPRIKA—Pound to a fine pulp one pound of lobster freed from all shell, season with salt, paprika, and a little nutmeg, then add the white of one egg. Rub through a fine sieve, put into a bowl, and set on cracked ice. After some time incorporate little by little one pint of thick sweet cream, working it with a wooden spoon until the mixture becomes light and very smooth. Butter and decorate with truffles a small oblong mould (one to each person). Fill it and cook slowly for fifteen minutes, then unmould on a dish and pour over a creamed lobster sauce, flavored with paprika.

NOUVEAU DE PAIN AUX GRIOTTES—Noisette de pain aux griottes taken from a saddle of young venison cut about one inch thick. They should be soaked in butter quickly on both sides, and kept a little rare. Season with salt and pepper, and take them out of the pan. Drain the butter in which they have been cooked, moisten with two glasses of port and one pint of currant jelly, and add to the sauce one pint of pitted sour cherries. Boil ten minutes, dress each kernel on a round piece of toast on a platter, put the cherries in the center and pour the sauce all over.

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ANY WOMAN CAN BE GRACEFUL IF SHE WILL

MERELY to have correct features is not to have the whole of charm and beauty. There is yet the matter of grace. And the woman who knows how to be graceful often has fascination that proves as alluring or frequently more alluring than the classic outline of visage decreed by and for the sculptors. No one understands the subject of how to be graceful better than Mme. Alberti, who has taught this subject to countless girls and women in her own school of expression and in classes in Columbia University.

"Grace is a complex thing," said Mme. Alberti in a recent interview, "and it is not what is generally expected. What do you think grace is?" she asked, turning suddenly to the representative of THE SUNDAY SUN. She laughed at the answer she received and continued: "Grace has three distinct parts: the first is one's self, precision and the third harmony. Ease is physical strength. Precision is the mentality—knowing how. Harmony is having the movement fit what you are going to do—to express."

"A farmer is graceful in the field, for instance, but not in a small drawing room, for his muscles do not harmonize with anything he has to handle, but they do harmonize in the hay field. So really it is fitting your muscular movements to the proper expression."

"If you are going to command a person to leave the room, it has to be in motion with a straight line and an angle; if you are going to ask them to 'please' leave the room it has to be a curved line. If a curved line were used in commanding a person to

leave the room it would be an affection, and affection is always awkward."

"Many young women are ungraceful, for they don't fit their muscular movement to the occasion. Often a girl will go off and ride horseback and do it very, very well, but in the evening she will keep those movements when she wears an evening gown. She does not know how to adapt herself. I know a girl who tramps a good deal; this calls for a long stride and bent knee in going up and down hill, but in an evening gown she bends knee and stride are out of place."

"The word 'grace' comes really from 'to exert out,' so to give thanks, and 'graciousness' comes from the equivalent. So a woman must be ready to give out, to give thanks, to respond, to give herself—themselves—to a certain extent, or otherwise they are ungraceful, they are not gracious."

"We like actors and actresses so much, for they are giving out—sounding—all the time, and this they carry into private life. They are always interested in people. Jane Cowl is an example of a woman of great grace; without pretence, with no 'to exert out,' so to give thanks, and 'graciousness' comes from the equivalent. So a woman must be ready to give out, to give thanks, to respond, to give herself—themselves—to a certain extent, or otherwise they are ungraceful, they are not gracious."

"To the question, 'Can any woman be graceful?' Mme. Alberti responded: "A woman can be graceful if she is willing to take the time to get her muscles and mind and feelings in the right attitude. She has to have a good work up. I usually people with grace taught in about two lessons. It is like a young girl who came to me with a very scrawny neck, and said: 'Now, I

am going to a party and I want you to make my neck full by to-night.'" Mme. Alberti spoke of the many letters she had from persons who wanted to know if they could learn acting by correspondence. "Also," she said, "many young ladies from women who do not know how to talk or to appear. So many college women are of the latter class. I have a great many letters from college women, for they are so shut up in college and in books that they have no time for development in this way. They think, and very often professors and teachers think, that study of books is sufficient. The colleges need training in feeling and emotions. They have plenty of book learning, but not enough of the other development."

"If a woman is not nervous and left in a strain, if she can relax and have a certain amount of sensibility and noise and lack of self-consciousness, then she is apt to do a thing well. A woman does not need to be taught how to do each little thing, nor to do it as others do it, but to have her individuality brought out."

"The Italian has the most natural grace in the nations of the world. The French are a little more studied than the Italians."

"Fundamentally grace depends upon pose, and pose depends on harmonic pose, which is the harmonic expression of the masses of the body. It is as we found in the Greek. Wonderful examples are 'The Fawn of Praxiteles' and the marbles 'David' and the 'Slave,' both the work of Michael Angelo."

"The two great instincts in a child are creative imagination and dramatic instinct. These two instincts have been trained out in homes and schools. Awkwardness often comes from repression, and repression must be freed in order to break the awkwardness."

"Southern women are much more graceful than Northern women, for as children they are not repressed. But discretion is needed, or a child becomes awkward from overexpression, or a child will become rude and crude and bold. The training needed is for right forms of expression, for on the other hand awkwardness in a child or woman is often due to shyness."

CARE OF THE SHOES

WITH the cost of shoes going up it pays to give special care to one's footwear nowadays.

Some women seem to think that shoe trees are merely pretty ornaments, whereas they are really necessities. The leather in shoes should not be allowed to shrink, which it is apt to do if shoes are taken from moist feet and left in a warm place. If trees are used the shoes will keep their shape. Wet shoes should be dried at once, or on a radiator, or near a heater of any description. The effect of heat so applied is to dry the oil out of the leather and cause the shoes to crack.

Another thing not to do is to let shoes stand in a damp place, or in a closet near the heat. Leather should be allowed to become dry. It should be kept soft, quite the same as when it is in its natural condition on the animal. Natural animal skin should be rubbed over the shoes occasionally. In many cases if one would rub banana skin on the shoes it would be sufficient. This not only cleans but keeps the leather soft. For brown shoes this is especially good, as it takes off all stains, and one using this simple cleanser is astonished at the result.

The two principal things to be remembered regarding the care of shoes are that the shoe trees should be slipped in as soon as the shoes are removed and that the leather should be kept clean and soft.

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Movie Actresses and Their Hair

Did it ever occur to you that every movie actress you have seen has lovely hair, while the most popular count their curls as their chief beauty? In fact (this is a secret), many are leading ladies just because of their attractive locks. Inquiry among them discloses the fact that they bring out all the natural beauty of their hair by careful shampooing, not with any soap or make-shift, but with a simple mixture which they make up for themselves by putting a teaspoonful of catnip, (which they get from the druggist), in a cup of hot water and applying this instead of soap. After its use their hair dries rapidly, with uniform color. Dandruff, excess oil and dirt are dissolved and entirely disappear. The hair is so fluffy that it looks much heavier than it is. Its lustre and softness is delightful, while the stimulated scalp gains the health which insures hair growth.—Adv.